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ANNUAL SYNDICATE DIRECTORY

The AUTHOR & JOURNALIST

MAY, 1948

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He Burned His First Novel

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MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

Back in those days when a reporter worked nearer 80 hours a week than 40, Clyde Brion Davis (see cover) beat out about 70,000 words of what he thought was a novel, while working on the *Rocky Mountain News* in Denver. He submitted it for criticism to Willard Hawkins, then publisher of the *A. & J.* (now retired to write, and the director of our Criticism Service).

Willard gave him a careful analysis, meat of which was that Davis's writing showed promise, but he didn't have a novel. He advised him to put the script away and forget about it for the time being.

That is exactly what he did. "A few years later," he told us, "I tried to read the thing over to see if I could do anything with it. I could. I burned it."

Davis's newspaper career which started on the old *Denver Times* in 1916 took him to Albuquerque, to San Francisco, to Seattle—but always between times back to Denver. It was in Denver he was married; it was there his son was born; it was there he sold his first short story (to Street & Smith's *Top Notch*). The date was 1919.

In 1937 he had his first book published—"The Anointed." It was a Book-of-the-Month Club selection. There have been numerous books since, latest of which is "Temper the Wind" (J. B. Lippincott).

"Writing books for a living is a gambler's chance," Davis declares. "Any book may hit the jackpot. And it may not bring day laborer's wages. It is a life of slavery. But it's fun . . . if you like that sort of thing."

To aspiring authors he gives this advice: "If you have an interesting story to tell and you write it clearly and honestly and send it around enough it'll find a publisher. But don't let your own story hypnotize you. Literally thousands of hopeless book manuscripts come from self-hypnotized writers to publishing houses each year. The hopelessly dull, stupid, badly written scripts bulk so large that it is inevitable for a good one to slip by a drowsy reader once in a while."

"Don't be discouraged if your book is rejected by the first house. Or the second. Or the third. Any number of things may cause rejection of a good book. Publishers' lists must be balanced. Perhaps your book is on the same general theme of a book already scheduled. Perhaps a certain publisher just naturally doesn't like your sort of thing."

Davis's own first best-seller was rejected by two houses.

Ask Paul Triem of Dubuque, Iowa ("Six Factors in Story Writing") for some new facts about himself (we have published considerable about him in connection with articles in our January, 1946, and December, 1946, issues) and he comes back with

"My daughter sold her first story to *Ladies Home Journal* last year for a very remarkable price. . . . Mrs. Triem has recently sold the same book a poem and has been asked to send in others. The same talented lady has sold to a good many prestige markets this past year—*American Scholar* et al—and has also begun to draw real financial blood in the shape of sales of long poems, many of them at two dollars a line. This soon runs into real money." Then he adds, "If I seem mercenary, it is because I have come to believe that most good work will bring a good price, if you know how to market it. And writers have to live."

Mr. Triem continues to sell regularly to *Detective Story Magazine*—was on the cover last October. He was also in the *S. & S.* annual. For the last six months, however, he has been largely out of the market, doing research along metaphysical lines.

An Arizona State House correspondent and daily by-lined columnist for Anna Roosevelt Boettiger's *Arizona Times* (managing editor during its early crucial period) David Brinegar has found time to write some three million words, including "Beth Carter, WAAC," the syndicate serial mentioned in "Writing the Syndicate Serial." This story was published under the pen-name of his wife, the former Lorette Cooper, Southwestern tennis star of the 1930's. At present he is at work on a long, serious novel. Mr. Brinegar, now 37 years old, served 52 months in the Army, 19 of them in Egypt and Persia, the latter the scene of his novel. A native of Rulo, Nebraska, he has lived in Arizona most of his life.

At the time Hamilton Craigie of Brooksville, Florida, wrote, "Rejuvenating Western Fact," the three stories from which openings are quoted were scheduled for use in *Triple Western* or *Giant Western*. His titles were "Stepson of Trouble," "He Made 'em Say Uncle," and "The Deadliest Killer of Them All." Mostly, however, Mr. Craigie has been busy with book-lengths which have had a good sale in England. He served his apprenticeship as editor with the Munsey publications, has found many warm friends among editors. As a teacher of writing, he is convinced that, except for the natural story-tellers, most young people fail at writing because they know nothing of life . . . and won't even when they are sixty! They don't read enough. They don't saturate themselves with good reading. There is no atmosphere in their home calculated to help them to any degree in their writing. And yet, he believes anyone can learn, if he'll put his mind to it, anyone can be taught if there is anything in him to be developed.

For the writer of how-to material, Ernestine Morrison, R. N., of Santa Ana, Calif., has an informative article—a how-to on doing the how-to book! . . . Joseph Charles Salak, who wrote "Hobby Writing Is Profitable" for our November, 1947, issue reveals another profitable type of writing in "Quatrains Are Easy to Write." . . . If you are wondering why that juvenile didn't sell, read Will Herman's "Taboo the Tabus." You'll likely find the answer.

(Continued on Page 13)

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In other words, don't hesitate to send us some of your material because you feel that your work hasn't yet reached the stage of development where an agency would be interested. As far as this agency is concerned, what we're seeking is a spark: a feeling for words and language, a deft knack of characterization, a sense of drama or plot—one of the signs which to the experienced eye means a writer who may go to the top of the pile. Show us that spark, and we'll assume management of your career and work with you inch-by-inch to your goal.

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THE AUTHOR & JOURNALIST

May, 1948

SIX FACTORS IN STORY WRITING

By PAUL E. TRIEM



PAUL E. TRIEM

whether or not it would click—I began to intellectualize the writing business; to analyze out factors that seemed to make or break stories. This continued for many years and resulted in my being so surrounded by scaffolding of theory that I couldn't write.

Then came a third, happy phase when I simplified what I had discovered. This also was a matter of years. The final product was a list of dynamic story factors which I could and did type down complete upon a three by five card. Everything is on this card that needs to be considered, in writing any kind of fiction.

First, a few details about myself. I have sold approximately a quarter million dollars worth of written things. Of this, one hundred thousand dollars was fiction. The remainder was highly specialized, much of it was confidential, and the laws of fiction writing were not supposed to have anything to do with it.

Plenty of writers have made more money in two, three, or four years than I have taken in in my writing-lifetime—up to date. But I think most of them have worked harder at just making money, have enjoyed living less, and I doubt whether at my age they will still be rolling along as successfully as I am. However, the six story factors will work just as well for one of these big producers as

IN THE course of more than forty years of writing and selling fiction, I find that I have gone through three distinct phases.

First, there were the early years when I didn't know what a story was and didn't give a hoot. I fished around till I hit upon one that, when written, gave me a bang.

Second, because I found this wasteful—I had to write the story before I knew

it does for me.

Here is the list, or chart, or blue-print. You will find that you can easily get it all upon a small file-card, with plenty of white space to spare:

- 1.—Desire—opposition—solution (twist).
- 2.—Emotional angles: Pity, sympathy, admiration, dislike, amusement, aesthetic pleasure.
- 3.—Character: Quirks—involvements—orchestration.
- 4.—Milieu—locale—occupations—weather.
- 5.—Treatment: Viewpoint, order style.
- 6.—Final significance.

Desire is the forward drive of your story. It may be the drive or desire of the hero or of the villain. *Opposition* is the conflict element. *Solution* is the way the thing is worked out to a definite conclusion. This solution should have some element of novelty in it, should if possible have a "twist." These three factors constitute the plot of your story.

Emotional angle or attack is the element that makes men and women want to read what you have written. These readers may feel *pity* for a character who is unjustly put upon, who acts heroically but never gets the breaks. Or they may feel *sympathy* for a character who has plenty of trouble but by sheer pluck and intelligence is making a winning fight against his opposition. Or they may feel *admiration* for a character who manifestly has the situation in hand from start to finish. Or they may *dislike* or hate a character, read eagerly to the end to see if he gets what is coming to him. *Amusement* is the dominant emotion in all humorous stories. *Aesthetic pleasure* comes to the reader when he reads something that has overtones—that exhilarates him just by the way it is presented.

Characters: Every human being has a quirk or crotchet somewhere in his composition that makes him specific and different. Every human being is eccentric, if you know him well enough. Eccentric characters—the eccentric element in the apparently average and commonplace—are what you write about. *Orchestration* concerns your cast, with its highly various individuals. *Orchestration* is concerned with securing contrast and variety. *Involvements* are the hooks that hold characters within the milieu of your story. They must do what they do because they would do so in real life.

Involvement is the binder that makes this convincing.

Milieu is both physical and psychic. *Physical* milieu concerns the kind of place and the occupations and the weather that affect your story. *Psychical* milieu is the immaterial but important community thinking and feeling of the place you are writing about.

Treatment concerns the tactics, as opposed to the strategy, of your story. It is how you write it. The selection of viewpoint characters, the order in which story-events are presented—use of flashbacks and interviewings, etc.—and the tone and pace of your writing come under this head.

Final significance is that portion of your story in which you make the reader see what it all means. Often it comes in a dénouement after the action is complete. Old-time "authorities" on fiction writing used to say, "When your action is complete—stop!"

You do that, my friend, with a present-day story and very often you won't be able to sell it. When your reader has read the last of your written words he usually wants to know that all is well with the character or characters he has learned to love. You may be able to make him see this subtly, by implication—but be sure he does see it. Victorian authors like Dickens and Trollope never left you in doubt as to the situation and prospects of their leading characters, when the story was finished. You've got to do the same thing today. You've got to clinch your story by showing what the story meant to the people involved; to make it clear that to the men and women of good will in the story, some kind of good solution has come.

Any of these *functional parts* may serve as the germ of a story idea. If you are an experienced writer you may not bother to analyze out just what you have to start with and you may not be conscious of taking the next step in the development of your basic idea. But if you are a beginner, or if you have trouble with plotting, it may help you to know what you have and what to do with it. For example:

I sold John Siddall, when he was editor of the *American Magazine*, a story about a small boy who had no real home, but who passionately wanted one—he wanted to belong. That story started with a *desire*. I could see this desire and better still I could feel it. So the germ was alive, which it proved by beginning at once to draw in the other story elements it needed.

What happens has to happen somewhere, and that somewhere should be important and functional. This boy arrived one day at a gentleman's stock farm—one of those expensive places which only rich men can maintain. As a farm paper editor I had visited many such places, so I could use a gentleman's farm without faking any of the background material.

What would be the most natural opposition on a place like this? Well, I had had to photograph pedigreed bulls and they used to scare me to death. I had seen a twenty-four hundred pound Holstein bull get out of his paddock and go on a rampage. I had seen one man with a dog capture the bull and get him back into his box stall. When the story germ had hauled in these two extra elements—a functional milieu and something for my hero to fight—it was ready to write. The remainder of the six story factors fell into line as I needed them.

I sold Mr. Siddall another story that started with

the germ of *opposition*. A blackmailer was working in a foreign colony in California. He had quite a racket. He would contact his victim, demand money—and if he didn't get it the victim's residence or his place of business would be dynamited soon after. So much was fact.

My hero—a Portuguese restaurant owner, with a large family. I used to go past his restaurant almost every day on my way to the interurban station. I used to look into the cheerful dining room, with its scattered tables and neatly scrubbed floor. Sometimes I saw the restaurant patrons trooping in at noon. Dark-faced men, chattering in their native language. . . . I saw the bottles of red wine on the tables. I saw the owner's plump wife scurrying about, waiting on trade.

I had *opposition* and *milieu*. But how would this humble Portuguese solve a problem the police had not been able to solve? Well, for one thing, he would have a better reason for solving it than they had. So I had still another important element, *involvement*. The cops could put in a day investigating, get nowhere, and go home at night and forget it. My little man couldn't.

I had *emotional* attack, also: this man was fighting for his family, and he *was* fighting. He wasn't just taking it. That made him sympathetic.

But I didn't have my solution. I began to write the story. I established the basic situation, I showed my hero going to the police and being turned away. They were doing their best . . . but he was fighting against a deadline: on such a date, if he had not paid the money—which he didn't have—his home and restaurant would go *blooie*.

I didn't know what to do so I let him work it out for himself. Just hanging around with a shotgun, which he did, wasn't enough. No one had ever seen the blackmailer actually at his work of destruction.



"This article on big money is great, Smednik!
We'll pay you 1c a line."

The Author & Journalist

So the little Portuguese sent his wife and children to friends up in the wine country and he patrolled the grounds around his restaurant, and suddenly he discovered some slightly disturbed soil. He investigated and found a cache of dynamite cylinders under his building. He traced the hidden wire from the dynamite to a thicket nearby, and there he found the magneto with its T-shaped handle with which the blackmailer purposed to set off the charge under the restaurant. This villain had worked by setting his machinery of destruction before he demanded money. In that way he didn't have to do anything after his victim was on guard—except creep into the bushes and set off the blast.

Solution? Tony, or whatever the hero's name was, transferred the dynamite from under his restaurant to under the firing box. So when his enemy did his stuff he blew himself up in a Pillar of Fire—which furnished me with a satisfactory story title.

A story can start with any elements from the story factor card. This one started with the idea of the opposition or menace the hero had to deal with. Because this germ was vital, viable, it drew in the other factors it needed. Almost always a factor or idea that arrests your attention will do that if you give it a chance.

I wrote another story for Mr. Siddall which started with an idea for a *solution*: I was reading a slick paper story in which it was obvious that the hero's enemy would come back—would watch his time to catch the hero off-guard and would do something rugged. The hero sat in his library, reading, thinking about his problem . . . and drinking whisky. I stopped right there and figured out how this man who was in jeopardy could handle his enemy. He could prepare for his coming—for instance, he could put something in the bottle of Scotch that would knock the fellow out. Then just leave the bottle somewhere. . . .

I had a button, all that was necessary was to sew a shirt to it. *Milieu*: a California community, foothill terrain about it. The principle or *orchestration* suggested that I have someone for central character as different as possible from my villain. Suppose the latter was a young, tough guy, a bootlegger . . . there were bootleggers in those days. Then the viewpoint character could be a woman, an old woman—a real estate woman, to make her specific and to tie her up with the milieu.

The whole story was there; it had come through as soon as I hit on an idea for solving a problem. From solution, I worked backward, established the *problem* to be solved by bringing the old lady into conflict with the bootlegger. To make her sympathetic, I had her involve herself with this *mal hombre* in an effort to help someone else. She was a determined old party. When she got into this row she made things so hot for the villain—by turning him and his nefarious occupation over to the law—that he had to get out. But of course, she knew he would come back, would try to catch her off guard. That would be easy. But she knew he couldn't resist having a drink at her expense before he polished her off, so she doped her whisky and put it where he would be sure to find it.

Many stories spring from an idea of *milieu*. I sold two novelettes recently that came from remembering one place and observing another. Thinking



**This is Elmer T. Vale.
His nearness off makes me pale.
I could kiss him, by heck
Or wring his fat neck.
For Elmer, he carries the mail.**

about places where you have lived—thinking about them till the things about them that are different and interesting emerge—often results in story ideas. So I thought about the wheat country, up in North Dakota, where I first went to school. A country of wheat, wheat, as far as the eye would reach. I remembered the little shipping town, one store, a somber, towering elevator. . . .

The elevator would be a grand place to find the body in a murder story. Finding bodies in queer places has been the genesis of many stories of this kind—I think corpses have been stumbled upon everywhere except in comfort stations.

As I brooded on this idea of a body found up on the platform outside the elevator-cupola, I began to see the people involved. There was a masterful, ruthless old woman. I'd make her own the farms for miles around. She would make a good corpse. More or less instinctively guided by the principle of orchestration, I gave her a young husband—she was efficient and industrious so he turned out to be a handsome playboy whom she picked up during a business trip East.

As the old woman emerged I saw that it would take more than one character in the cast to balance her—to contrast against her. So a heroine emerged. She was really in love with a young farmer and trapper outside of town, but this philandering playboy, married to the selected victim, began to follow her around, peddling the old line—probably he told her he had dreamed about her last night. That will always knock a girl off her feet. At any rate, in time he got her into his arms; they were caught hugging each other—by the ruthless older woman who owned everything in sight.

Pretty much every detective story has two plots. In this story of murder in the wheat country, the first conflict was a triangle, heroine, rascally young husband, ruthless old woman. But the real story conflict was between the killer and the detective.

Under the principle of orchestration the detective should be *different*. Not just a stock character to be pushed about like a pawn on a chess-board, but a man with a previous history, with desires, emotions, a philosophy of life. Presently as I brooded over this story idea the county attorney emerged: a little man, never well, crippled by arthritis, but as ruthlessly determined in the cause of decency as the villain was in that of evil.

When he came upon the scene, I saw what the emotional angle would be. This man, handicapped by sickness but determined never to make that an excuse for skimping his work, would dominate the scene, after the murder was established. Just, unyielding, decisive, and competent, he awoke my *admiration*. There was a secondary *sympathy* for the girl, who had made a mistake and who knew it and who wanted to atone. And there would be plenty of *dislike* for the philandering husband. . . .

I had a functional and colorful milieu, I had a story saturated with emotion, I had a basic conflict of killer versus detective, all that I needed was a solution with a twist. I let the characters work that out. The crime was not as it seemed to be—and the sudden revelation of how the killer had done his work and of how the county attorney trapped him furnished solution-with-twist. This story appeared in *Detective Story*. I called it "King Death."

The second milieu story came when I saw on a bulletin board in a department store the notice, "Store Party Tonight." I have lived long enough to know that wherever two or three are gathered together, Satan, in the form of ill-will and antagonism, is present also. Get one hundred store employees together and you will have anywhere from six to sixty choice hates. Institutional politics is a bitter thing. So I had milieu—a party to the employees of a good-sized department store—and background for conflict.

At this point I went to work on my cast. I drew from salesgirls and store executives I had known in different places for thirty years back. As I saw each of these characters I jotted down a physical description and a trait which had crystallized as a desire. One of the girls was pretty and had gold-red hair. She was in charge of the Music Shop and she wanted to be a buyer. Her boy friend was husky, dark haired, his eyes were agate gray—and easily became scornful. He had come back from the army expecting a promotion, promised him when he left, but the general manager had frogged him out of this job. Evidently this manager was a bad egg. I let him work himself out. He was one of those men who is after every pretty girl in the neighborhood. Imagine a man like that as the ranking authority in a store full of pretty girls!

I soon saw his plain, jealous wife and then I got one of those breaks which writers expect and get—if they work hard. Someone turned on the radio and I heard a girl with a husky, glamorous voice singing "Goodnight, Sweetheart." She sounded wistful and sad. And she glided into my story and became the girl who six months before the store party had killed herself because the philandering manager had made her feel that life was no longer worth living.

I needed some kind of valid emotion. I could get part of it by making my detective a competent man who did his job in spite of obstacles. But that was hardly enough. I could feel no great sym-

pathy for any one in sight, so far . . . the girl who killed herself . . . but that was strictly her affair; she had taken a chance and lost and jumped out a window.

Suppose that she had been engaged to some other man, that she loved him passionately . . . and had made her mistake . . . and that night before she jumped out of the store window she had been singing, "Goodnight, Sweetheart!" And the man she was engaged to—I saw him as living in a distant city, as getting a last letter from the girl he loved . . . telling him that she was thinking of him, that she was singing to him, but that he must forget her. . . .

Plainly I was going to beef the rat who was general manager. I hated his guts. And I would tie in the dead girl's pitiful song by having this oaf killed in the music room . . . with a repeater phonograph playing "Goodnight, Sweetheart."

Now about all I needed was a solution with a twist. I got that partly by the method the detective, a member of the city police department, used to catch the killer. But, as the detective was not a very important character in the story, his success could hardly give the emotional bang a good story should end with. So I went over the cast, considered the orchestration, contrast, character-significance, and that did it. I called the story "Store Party," and it also was bought by *Detective Story*.

I have said almost nothing about the matter of treatment—point of view, order of events, style. But this heading is down on my three by five card, and it reminds me that a story is not always finished when it is satisfactorily plotted and when a first draft has been written.

The first draft is often only the block of marble from which you must proceed to carve and model your finished story. Just what you can do in this final treatment depends on who you are, or whether you want to write to satisfy yourself or just to sell to editors, how hard you are willing to work at each individual story. The best textbook on treatment is the published story of a writer who respects himself and puts this self-respect into his work. He can't write a story without showing you how he did it.

So there you have it—all about fiction writing on a small file card. Use these story-factors, if you decide to use them at all, as adjuncts to noetic, intuitional writing. Go ahead as long as you can without intellectualizing your work.

But when you get stuck, look over the six factors that have most to do with plotting and writing stories. Unless this is one of those dead days when the creative mind simply refuses to present itself and take over, you will probably get the added jet of rocket-power you need to start you rolling.

✱ ✱ ✱ ✱

THE OLD LOOK

By CAROLINE CLARK

If your manuscript is frazzled
From a lot of come-and-going,
Just remember, chum, your previous
Rejection slip is showing!

The Author & Journalist

WRITING THE SYNDICATE SERIAL

By DAVID F. BRINEGAR



David F. Brinegar

years ago to NEA Service, Inc., in Cleveland. The procedures proved so workable that I think they are worth passing on.

First, type the plot in single, complete sentences, one sentence to each paragraph, bearing in mind the number of chapters and length of chapters needed to sell the serial to the syndicate for which you are writing it.

Secondly, with a pencil—I used a colored one for emphasis—divide the plot outline into chapters. In making these divisions, do not divide as you would for the ordinary novel, with each chapter a beautifully complete unit, having its own beginning, center, and ending. Remember, you are writing a story in which a groundwork of suspense must be laid in the first sentence of Chapter I and that suspense must be maintained, to one degree or another, throughout until the dénouement in the final paragraphs of the final chapter. As suspense must be particularly strong at the end of each of the chapters up to the next-to-last, divide your chapters so that each chapter prior to the last one ends just short of the climax of an episode.

Let me illustrate. The heroine, Beth Carter, engages in an episode where she jumps from an airplane into a jungle. She comes out of the episode safely. However, the reader must be kept waiting a chapter for that knowledge; so the chapter in which Beth jumps is ended while she still is in the air. There are numerous ways to do this; there can be doubt as to the opening of the chute, there can be trouble with the chute on the way down, or as she nears the ground she can see certain hazards coming toward her such as a lake or bad treetops or a field full of frolicking lions.

(I would advise you to get more original episodes than that in your serial if you wish to sell it. I picked that one not for its originality, of which it has none, but because it lends itself to vivid exposition of my point.)

Now that you have typed your plot and properly divided it, chances are you will find that you have too little material for the length story you are writing. So go back over the plot and insert new episodes. It is easy to tell you to make these insertions, but you'll find in making them you face the prime danger of ruining your story. You have already constructed a complete story and unless you

are very careful, any insertion of additional material is likely to destroy the balance. Also, you are not likely to be as clever or original in the insertions as in the original construction. Nevertheless, your story must fit a particular length.

Under no circumstances try to make it fit that length by stretching one episode over too many chapters. If an episode has several logical points of suspense, it can be spread somewhat; but to spread it too thin not only throws the whole serial out of balance, but just doesn't give the reader enough bait to keep him coming back for more.

Pre-type your plot, as you have divided it, with heavy emphasis on the final action in each chapter, remembering that that action must be filled with suspense.

Now you are ready to work on the serial itself. How you do that, no one but you cares. Do it, obviously, the way easiest for you. My method on "Beth Carter, WAAC" was to fill myself full of coffee, lock myself in at an hour when no one was likely to bother me (it happened to be from 7 p. m. to midnight), and keep at work until the coffee wore off or I became too weary to write another line. I compose fairly speedily—1500 to 2500 words an hour, depending on how firmly in mind my material is—and so I hacked out that serial in almost no time at all. (It was only 22,500 words long.) If you do this part well enough, you probably won't have to rewrite more than a page or two in the whole manuscript.

Contrary to novel writing, where the easy-reading quality of the product depends frequently on how much sweat has poured from the brow of the author in *rewriting*, the serial, I believe, reads easiest when it has been written with least effort. A natural story, with good points of suspense, that just rolls out of a typewriter is a swell thing on which to feast one's eyes.

Looking back on this article, I realize that perhaps my shortcuts have made the whole job sound a little too easy. I am not worried. If you've done lots of writing, you won't be fooled. If you are a newcomer to the ranks of writers, maybe the false hope of easy achievement will keep you at the game one story longer than if I had been tougher in my statements—and maybe you'll sell that story.



THE QUOTABLE NOTABLES

By BURGE BUZZELLE

Enconced in a swivel, tycoon utters driveli;

He's quoted at length in the news.

A gridiron hero, with I. Q. of zero,

Gets paid for expressing his views.

A champion, fistic, can go journalistic

And make all the national mags.

A star of the Vanities has her inanities

Printed in columns as gags.

In fine, if you're noted, you're sure to be quoted;

Your stuff will be published, though vile;

But who'll ever heed it, or bother to read it?

I'll.

REJUVENATING WESTERN FACT

... By HAMILTON CRAIGIE



Hamilton Craigie

FROM the moment when I discovered this particular formula, I've never failed to sell a single Western fact story, or article if you prefer.

For some time I'd been trying fact articles, selling one here and there, but with no outstanding success in this particular field. Then one day, I found myself reading over the first two or three paragraphs of what I had intended to be just another "fact" piece. I stopped and stared to see what I had written;

even I could see that it was different, but why? Well, because I'd just finished a piece of fiction, not an hour before. Perhaps my mind was still preoccupied with it, with the swing of it, the style. At any rate, that fact story was written in exactly the same way that I'd written the fiction story.

Maybe the idea is an old one to most writers, but to me it was a revolution. I began to study the Western fact stories in the magazines. I found few writers using the method. William MacLeod Raine uses it, but only sketchily, but I don't suppose Mr. Raine needs it, since his reputation would be sufficient to sell almost any kind of writing.

To show you the difference between ordinary fact writing and my new method, consider the following beginning:

Many stories have been written about John Wesley Hardin, and all of them agree that he was as dangerous a man with a six-gun as any in all the history of the West. At seventeen he had reached man's stature, holding his own and more with men who had cut their eye-teeth on a Bowie or who had been born, so to speak, with a hog-leg in each hand. Such was Jawn Wesley, gambler, gun-fighter, school-teacher, lawyer, and even Sunday-School teacher, a man of varied accomplishments, and yet one who had been born to trouble; it was in his blood.

The above may not be so very inadequate, but note the approach in the following example, written just as I would begin any fiction story, and I think you will agree that it has a vitality, an appeal missing in the one above.

Two men sat facing each other across the top of an improvised gambling table in the back room of a saloon. The Civil War had been history for some five years, but the memory of it remained in the minds of those, even, who had been too young to fight, so that at seventeen, the younger of the two card-players had kept his Rebel heritage of passion and sudden death.

That is, the boy of seventeen had cut his eye teeth on violence; it was in his blood. He sat passive now as his adversary, a beetle-browed desperado of thirty, leaned across the wood. . . . Ben Hinds, his eyes

like agates, scowled at the boy. . . .

"By God," he snarled, "if you were not a milk-fed baby I'd climb your frame, for a purty, I would so!"

Onlookers moved back out of the way.

Note, please, the fictive approach in the very first sentence. This, in my opinion, is the *sine qua non*. The fiction style gives us our action at first-hand; we live it; we don't just talk about it.

Now, of course, you don't have to begin every story with an exaggerated bang. You don't have to start with action. But you do have to begin—and continue—with some measure of the fictional approach. There is no direct action, as such, in the following example, but it is effective for all that:

The seventeen-year-old boy—and seventeen was by no means young for the Old West—sat his horse in a grim-lipped silence, with the four much older men just behind him, at the edge of the draw. It was significant of their relationship that the boy had been riding in the van of their little party, because Billy Tilghman was, in effect, their leader—at seventeen.

There is a little coincidence here—as to the ages—but it just so happens that I chose those examples at random, although there is nothing unusual in it at all. Boys reached the stature of manhood in a hurry in the Old West. As to the method, note, please, that we have a sort of Narrative Hook in the "sat his horse in a grim-lipped silence," although we are not here concerned with anything, basically, but the general fictional approach.

Of course, the beginning is not enough. Your entire fact story must be written just as you'd write an actual fictional piece, with exactly the same ap-



LOWELL HOPPES

"Guess I didn't get the job—he handed me a rejection slip."

T
proach, except for plot-twists, with which you will not be concerned. The plot will be ready-made for you. It will be quite all right, however, to read into the sometimes dull sources you may consult some background which you may embroider, at discretion, since, in many cases, there is no precise, definite record of what was said or done. But, be careful! Use your common sense, in the same way as when writing a general fictional piece.

Two more examples follow, showing how one can make a fact story as punchful (but not, let me suggest, punchdrunk!) as any adequate piece of fiction. I am considering pulp markets rather than others, although there is no reason why any fact story may not be carefully and even fussily written. The first paragraph shows how I *might* have written the lead to my article, "The Deadliest Killer of Them All," the second, how I did write it:

The bloodiest outlaw Missouri has ever known—that was Sam Hildebrand. True: some say that he had cause, and perhaps he did have cause for more killings than even a John Wesley Hardin might boast. But, in the main, it narrows down to this: whatever the provocation, Sam Hildebrand has left behind him a reputation written in crimson, because, as far as can be ascertained, he killed upwards of 100 men.

This might conceivably pass muster (I've written and sold fact stories that began no more excitingly) but look at the way the story was written *after* I'd discovered the present formula:

A man with craggy features and an eye like a brad-awl was riding a horse, whose hoofs made no sound because they had been tied with burlap. In the increasing dark, the clothes that he wore might have been butternut jeans, although, in fact, the suit had once been a uniform, of Confederate gray. The War between the States was over, but its repercussions were not. Because the man who rode there, silent as death in that Ozark fastness, had declared a war of his own: a war upon the "Big River Mob," as an organization of Union Home Guards was called, thirty in number, but now cut down to twenty-five.

Five of them had died, via the rifle of the man on the black horse, and now, stalking the sixth, the horseman rode up through a stand of blackjack, to a cabin there without a light shining from it; he got down without a sound. . . .

This is strictly fiction-style, if not so direct as the first example I quoted. I gave it fiction-handling, all the way. Most of the time I get into the story more quickly than this, but I have to vary my approach to avoid any tinge of sameness.

If you are aiming at fact Westerns, my advice is, therefore, write the fact story just as you'd write any fictional piece. It will go more smoothly and easily than if it had been, actually, fiction, and it will catch the attention—and hold it—of readers who shy away from "heavy articles."

DOODLING WITH A PURPOSE

. . . . By ERNESTINE MORRIS, R.N.

FOR years I had "doodled" on my textbooks and papers—in fact, at any time I found a pencil in my hand. This scribbling took the form of lettering. One year, while I was working in a hospital office, I sought recreation in a night class called "Show-card Writing." The course dealt with the construction of letters, and the basic strokes involved. Entranced, I spent many hours "doodling with a purpose."

My interest and skill grew, until a nurse instructor sought my advice about teaching student nurses a form of printing. The experiment was fun. When I realized the difficulty that they had in combining speed of writing and letter formation, I planned an alphabet to suit their needs. I was not a nurse at the time.

The second year I taught the nurses' lettering class. The new alphabet "paid off" for my show-card writing instructor suggested that I put my plan into book form. Nonplused and with trepidation I set out on my assignment.

Because of my dearth of knowledge about lesson plans, I enlisted the aid of my friend, the nurse instructor. Blindly we worked, and after teaching a class from the completed manuscript, we mimeographed ten copies, selected the same number of publishers at random from the textbooks of the nursing library, and mailed them simultaneously. Within two weeks time, we had received a contract from the F. A. Davis Company, Philadelphia.

Learning how to do a how-to-do book took me three years of trial and error. I would suggest the following to any beginning writer interested in writing the how-to-do book or article:

1. Learn what you wish to talk about—then in-

vestigate the fundamental principles involved to assure you that your idea is based on sound fact. Do not become disheartened by talking over your project with a disinterested person. If you have a "better mousetrap," no one can stop you.

2. Believe in what you are trying to do.

3. Seek information about the technique of writing in a creative writing class, studying, when possible, the art of logical presentation, and the mechanical rules of typing a manuscript and preparing illustrations, etc.

Be very cautious in choosing a teacher. Seek one who will guide your efforts rather than one who dictates a certain method. Writing cannot be taught. The mechanics of it can be, such as the use of the narrative hook, avoidance of clichés, word usage, sentence structure, etc., but ideas are yours to express with these tools. Avoid excessive reading on the art of writing, for the practice has a tendency to confuse the beginner. Do your reading as you sell. Let your instructor guide you in the essentials needed as you write.

4. If you are planning to do a how-to-do book or article in some highly specialized field, such as I did, I would suggest that you share the by-line of your book with an authority. (As a layman, my ideas had no emphasis, but in collaboration with a registered nurse, the manuscript sold.)

5. The method for writing the manuscript is up to you. Some teachers and authorities advise that you make a detailed outline. I feel that if you know your subject well enough, the piece will build itself. Proceed with a logical explanation. After the first draft, then, if the need is apparent, you may outline what you have written and rearrange the material.

||| TABOO THE TABUS

. . . By WILL HERMAN

WHETHER you are writing for the juvenile publications, or pounding out copy for the adult markets—certain elements cannot be introduced into a story. The slicks, the confessions, the pulps, the juveniles—all have their special taboo elements and themes which must be avoided if you are going to sell.

Stories *must* be in good taste. The women's publications, for example, would not permit stories of prostitutes to get by. Not even in the confession magazines can an outright lady of the streets ply her age-old trade.

This, in polite society, is taboo!

Webster's dictionary defines taboo as "Forbidden by tradition or social usage or other authority; strongly disapproved as conflicting with conventions or settled beliefs, often among a particular class."

Here is the keynote of the taboo—*forbidden*.

Even in the confession markets, where life will out, remember that a group of ministers passes on all stories, and approves them, before they reach print. Keep this in mind. Approval is never given to stories, for example, which feature miscegenation—racial intermarriage.

Heavy romance and ardent love making are permissible—but the women's publications demand a far more subtle, and restrained, tone than do the confessions. And even the confession magazines will not pass what is likely to appear in "peppy" publications.

For many years, unhappy endings were not approved by most editors. Today the general editorial taboo on this is gone. Yet the stories should end on a note of future happiness, of promise for a better tomorrow. Grim, sordid stories are still not in demand, and it is unlikely that they ever will be. Readers have enough troubles and unhappiness in their own lives. They are not particularly keen about suffering vicariously the miseries of fictional characters.

Sex is permissible—but sex for the sake of sex alone is displeasing to most editors. One of the few "never" rules—and there is no getting around it in the popular publications—is a *never* on any form of perversion.

Keep in mind the individual market for which you are writing, and the specific readers of the magazine. What is perfectly all right in one market, what may be, in fact, a highly desirable element, may be completely taboo in another.

I recently did a piece on some novel inventions created by a group of local amateurs. The article was written for a popular science publication after the basic idea had been submitted to the editor in a letter and approved.

The finished manuscript was turned down. His note read: "We are sorry to give this the go by. The material is interesting, and the article is smoothly presented. However, the Rube Goldbergish attitude of your amateur inventors, we feel, might be resented by many of our readers who are, you know, very serious-minded inventors."

I had touched, all unknowingly and unthinkingly, on a very specialized editorial taboo.

Especially touchy in the matter of taboo are the juvenile publications. And there is reason for this. These publications are edited for youngsters—and the primary purpose of these magazines is the molding of character.

Remember that ninety per cent of the juvenile publications are published by religious publishing houses. The magazines are edited by Sunday School teachers. They are circulated largely through the Sunday Schools. The editors are particularly finicky—and have to be. Anything that is in the least likely to offend the religious heads of the publishing house, or the parents of the youngsters who read the magazines, must be omitted.

Anything which *might* be unwholesome is taboo. The editors here prefer to ignore rather than to discuss—when discussion might be on dangerous ground.

In one of my first juvenile stories, I emphasized the villainy of one of the young characters by letting him smoke a cigarette. I knew I had a good story. But that story came back from fifteen editors. It wasn't until I removed that offensive cigarette that the story sold!

Let us examine some of the juvenile taboos—and the reasons behind them.

Sex. Romance of any sort is taboo here. In many juvenile markets this extends all the way to even innocent dancing. The youngsters, editors believe, hear enough of this subject outside. It is a poor basic theme, or background, in editorial opinion, for the juvenile story.

Gambling. Not much of a character builder, is it? Gambling in any form is taboo. This includes, for example, playing marbles "for keeps"—a childish form of gambling. Simple exclamations of the "I'll bet you!" variety are not generally approved. In like manner, any game involving cards or dice is better ignored than mentioned.

Guns and Warfare. There is far too much of this in the air anyway. Guns and gangsterism run hand in hand as far as juvenile editors are concerned. This is definitely unwholesome material. Even hunting of wild animals is not approved in many houses. God's creatures should be protected, not killed—and if they must be shot, let them be shot by a camera.

Crime. Crime and the background of crime is a poor juvenile background. Forget it.

Smoking and Drinking. Surely not for young people. Some few stories emphasizing the horrible crime in drinking are published—and stories with a basic theme of the evils in smoking get by. But avoid indicating the villainy of a character by allowing him to take a drink, or a "drag on a fag."

IDLE IDYL

By CY LANCE

How thrilling is the writer's life—
How mad, how gay, exciting!
It is pure bliss, excepting for
The drudgery of writing.

Death and Violent Accidents. Too somber and too morbid for impressionable young minds. Such material remains too long in the minds of the youngsters. This is definitely unpleasant, no matter how you look at it.

Ridiculing Established Institutions. Poking fun at organized society, or established conventions, casting ridicule or reflections upon them, will only result in a rejection. The Bible is assumed to be correct in all details. Evolution, *per se*, barely exists for the Sunday School juveniles.

Revolution. Class consciousness is not for the juvenile publications. Avoid emphasis of the differences between the very rich and the very poor. Editors feel that this theme breeds unwholesome thoughts.

The taboos listed above are the most important ones. You must be equally wary of touching on offspring elements of this forbidden group.

Do not cast ridicule on established institutions, we have pointed out. Similarly do not cast aspersions at parents. Parents are sacrosanct. It would not do to encourage youngsters to believe their parents can be, or do, wrong. Youngsters can not weigh and evaluate. They are quick to jump to conclusions.

MOSTLY PERSONAL

(Continued from Page 3)

Really Personal. We're moved. The *A. & J.* has come home to be published . . . to 637 Pine St., Boulder, Colorado.

When you who live outside our state plan that trip to Colorado, mark Boulder as a "must" stop. It is a beautiful, small city, a 35-mile drive over pavement from Denver. Home of the University of Colorado, and of the Writers' Conference of the Rocky Mountains, it has a population of around 20,000, including 8,000 or so University students. A favorite slogan is "Where plain and mountain meet." This is literally true, for Boulder snuggles close to the Rockies for protection, but stretches her feet far out on the cloud-patterned plains for freedom.

It is a wonderful spot for the writer who wants peace and quiet and natural beauty. All our years in Boulder, John and I worked long hours six days a week, but took Sundays for relaxation and rest. These seventh days fell into a pattern—church, dinner out, a bit of rest, and then, with books and magazines tossed into the car, we'd drive, in summer, to a favorite side-road we knew that lost itself far enough away from the main mountain highway so that all afternoon we could be two away from the world. Other seasons we took to the country. We knew all the little-travelled roads where we could park and read or talk quietly, or just sit, hand clasped in hand, enjoying together the glad song of a meadowlark, the slow circling of a sharp-eyed hawk, the easy loping of a feeding rabbit . . . or just the calm, sweet silence.

Boulder is a friendly town. Not too big, it is yet not too small. Town mingles with gown. You are conscious of no extremes of wealth or poverty. There's an old-fashioned friendliness and warmth in the stores where you trade.

The local daily reflects the friendliness of the town. It carries news for everybody, about everybody. There is no "inner circle." Let Judy O'Grady's little girl get married, and if she'll furnish the facts of her wedding, she'll get as big a story as the daughter of the Colonel's Lady.

In the juvenile story, avoid current slang expressions. These publications are attempting to instill culture in the youngsters—and slang is hardly a sign of good breeding. (Remember that in the juveniles, your story characters are basically models for the readers to follow.)

In the same vein, smart-alecky heroes are not for the juveniles. Good, clean fun and humor are approved—but beware of making your hero a character who pokes fun at everything, and who makes himself generally disliked. In similar fashion, most practical jokes are not in very good standing.

Not all of these taboos are enforced by all juvenile book editors. Many will, for example, allow hunting stories. But if you are going to enjoy the widest sale of your material, you will do well to avoid all the taboos of all the editors. It will save you many headaches—and editors will not become annoyed with your touchy, borderline presentations.

There are, of course, ways of getting around the taboos. It is permissible to write stories with the smoking element in it—if the very theme of the story is to show the harm that smoking can

(Continued on Page 22)

Favorite greeting of the editor and publisher, "Gov" Paddock, to parents of young folks who have left Boulder for work or education is "What do you hear from Bill?" or "What do you hear from Jane?" And there is scarcely an issue that does not carry some story on somebody's Bill or Jane.

It is the plant that publishes this paper—*The Boulder Camera*—that is now publishing *The Author & Journalist*. The building has a beautiful modernized front, is well laid out within. New machines have been installed which will print the *A. & J.* The head of the commercial department has promised personally to supervise the mailing of the around 18,000 copies each month. I know "Russ" well; he has done a great deal of printing for John and me in years past, and always we've worked together without a hitch.

Below you will find a picture of the real home of the magazine where editorial work has always been handled since John and I took over. We bought the home in 1935. We called it "The house that words bought." When you make that trip to Boulder, drop around for a friendly Hello to the editor—and Mortimer!



"The House That Words Bought"

QUATRAINS ARE EASY TO WRITE

By JOSEPH CHARLES SALAK

QUATRAINS are fun. They are easy to write. My first quatrain appeared in 1940 and was the direct result of an evening's entertainment later paid for by the published four-line stanza. Wide-eyed, I had watched the gyrations of a burlesque queen in a State Street follies show. Later, on the street car, a young lady sat across from me. Her skirt was very short and she was having a heck of a time keeping it below her knees. What follows is the inspirational result of comparing the two ladies:

The shapely beauty on the stage
Reluctantly strips to tease
But on the elevated train
She sits, her skirt above her knees.

As the Spanish would say, it is *fantastico*.

Since that first effort each accepted quatrain has been the result of something or someone I have seen.

For instance, while vacationing at a summer resort, the bulletin board announced Church services in a tiny log cabin deep in the woods. My wife and I leisurely strolled down a shady winding path to the place of worship. It was cool and inviting, but only a few faithful vacationists sat inside. Outside, curiosity seekers peeked in and wandered off. Out of sympathy, perhaps more than anything else, the following quatrain popped out.

Should you see a church that's empty
Tho its doors are open wide
Don't feel sorry for the pastor,
Pity those who are outside.

But that was not all. I entered and as I sat and listened to the message of the day I was well repaid with:

He who is up and doing
Doesn't worry about his fate;
For its success he's pursuing,
And he feels his soul can wait.

During the meat shortage this quatrain was accepted first time out:

Jack Spratt could eat no fat,
His wife could eat no lean,
But now with these priorities,
They'll eat anything. Get what I mean?

And my own married life inspires me daily with such as this:

To some men marriage is the smell of bacon,
Eggs, frowsy hair, and a querulous wife,
But to me it means a light laugh,
Whisper of taffeta and a joyful life.

Women with their baggy slacks brought this on:
It's not what a woman has,
But often what she lacks,
That makes her so attractive,
In a pair of denim slacks.

A recently published quatrain came right from the kitchen of our apartment. My wife was complaining about the supper dishes. She was tired, fed up with housework, etc. Later, it being sweet-heart night (isn't that ironic?) we went dancing. You should have seen her on the dance floor! Not a sign of fatigue. She was as fresh as the quatrain I wrote.

Have you ever watched the girl
Over housework squirm and bite her lips
But on the overcrowded ballroom floor
Twist and almost dislocate her hips?

You don't have to be a poet to snap out these four-line pieces of inspiration. A quatrain should never be stuffy, but always stimulating.

Writing quatrains is a sort of literary calisthenic. The practice will make your style firmer, more pointed and more sparing of heavy phrases. Once you start writing quatrains you will be so pleased with your efforts that you will find yourself reading Carl Sandburg for printed evidence of the volcanic force of plain words propelled by great emotion.

What a quatrain is I sold to the "Wake of the News," *Chicago Daily Tribune*. It went thus:

A quatrain presents
With disordered passion
What the short story tells
In sane orderly fashion.

Even as I write this, my helpmate is banging pots and pans about and beefing about the supper she has to cook. Smiling, I can remember not too long ago when she whispered how perfectly adorable it would be when she could cook for me with her own itty bitsy lil hands. She doesn't know it, but I dedicated this to her.

The business girl whispers she's itchin'
To cook, for a man, in a cozy kitchen.

But later, dishing out fish and tripe,
Golly, how marriage chores make her gripe!

See what I mean? So—good luck and good quatraining. It's fun and it does pay off. Who knows, maybe some day we can afford a maid, but on second thought, a maid would eliminate friend wife's complaints, and no complaints, no quatrains!

PROFESSIONAL

Writers

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LAW FOR THE WRITER

"SALMAGUNDI"

By Roger Sherman Hoar

FIVE rather mixed but quite toothsome questions submitted by a reader have suggested this title which is the name of a very delicious sort of mixed pickles.

Q-1. Filler material is supposed to be one of the easiest things for a beginner to sell; and, in addition to the regular columns of such matter (like COLLIER'S "Keep Up With the World"), anecdotes from the lives of famous people, little-known episodes of history, and natural history items are used by READER'S DIGEST, CORONET, and other magazines. Obviously many of these are taken from biographies, history books, or scientific works, and generally no mention is made of the source. Is it permissible and customary to rehash such facts as long as the wording is changed?

A-1. It is quite customary, and is permissible so far as the buying markets are concerned. But these markets usually appreciate being told the source (see hereinafter under 4). And, although it may technically constitute infringement of copyright, this fact is not likely to get the gleaner into actual trouble, provided that he doesn't purloin too much from any one source. So be very eclectic; and, whenever possible, verify each purloined item from at least two sources, and rehash very thoroughly.

As stated in 13 *Corpus Juris* (the leading Law encyclopedia) 1126:

"It is important to remember that there may be copying and infringement without any verbal identity; that paraphrasing is copying."

The real danger lies in copying items which were invented by your source. I recounted an instance of this danger in the *A. & J.* for April, 1945. Mercedes De Acosta wrote a biographical movie based on the life of Clara Barton, founder of the Red Cross, and interpolated an entirely fictitious love affair. Beth Brown, assuming that the movie was factual and hence "in the public domain," copied this episode in a biographical sketch which she sold to *Cosmopolitan*. Miss De Acosta sued Miss Brown and the Hearst Publications, and collected heavy damages (*De Acosta v. Brown*, 146 Fed. 2d 408.)

Q-2. Many articles, describing the latest discoveries of science must have drawn their information from Medical Journals, Trade Papers, or Government Publications. Once again, is it necessary to credit these sources, or are these facts public property as long as they are not reprinted in the same words?

A-2. As to Government Publications, you are fairly safe, as they are not copyrighted. Many other sources are not copyrighted either. But even as to uncopyrighted sources, there is always the danger that they themselves pirated the information; although this danger is very slim. As to copyrighted sources, I suggest that you write for permission. Except as modified above, Answer 1 applies to Question 2.

Q-3. Is the writer free to pick up and retell anything that appears in a news item

even when it is an interview with another's by-line or when it is a feature story in which the human interest part has probably been played up and colored a great deal by the reporter's imagination?

A-3. Although *Corpus Juris* (Vol. 13, page 1126) lays down the following general principle:

"A mere fact, such as a news item, learned from a prior publication, may be stated by a subsequent writer without constituting infringement, because a copyright confers no monopoly in facts, and when facts become known they are common property, subject to use and statement by anyone."

and although the principles of the De Acosta case do not apply to "facts" invented by a newspaper (*Davies v. Bowes*, 219 Fed. 178), yet obviously the news services acquire some rights by their work in garnering news, and so I would advise rehashing only portions of news items, and only after they have become stale enough to be no longer news. Here again the double-source rule is an excellent protection. And I would entirely lay off of by-line interviews, except as supplying a second source to protect you in copying from an earlier first source.

Q-4. Do magazines check, before publication, little-known facts which appear in an article; and if so, do the editors appreciate an author's submitting a list of his sources along with the manuscript?

A-4. Most magazines not only check for themselves, but require the submitter to assist this check by listing his source, or preferably sources.

Q-5. And finally, how far should the writer trust his inspiration? An idea for a story plot may be one that has been used before, but the chances are strong that the tale will be so twisted in the telling that it will bear little resemblance to the original. What about those ideas, however, that must appear in a very condensed form—for example, the witty remarks and couplets used by the humor magazines? Here the chance is much greater that the thought will be unintentionally presented in the same wording in which it was originally heard. Of course jokes are told over and over again with a change of scene and characters, but do editors label as unreliable contributors who make a practice of this rehashing?

A-5. What is known as "unconscious plagiarism," is practically unavoidable at times. If you are not too often guilty, no one is going to bother to sue you for one minor infringement, particularly when identity and access may be hard to prove. But most humor-editors have an almost uncanny sixth sense for second-hand gags, and a good market can be spoiled by two or three instances. I know, for I myself was that sort of editor once.



Basketball Stories, 350 5th Ave., New York, pays 1 cent a word and up on acceptance for professional or collegiate basketball short stories to 6000 words, novelettes 6000 to 10,000 words. Bernard Kaapcke is editor. This is a 20-cent annual.

SYNDICATES

MAY, 1948

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art. An asterisk before a syndicate indicates a fiction market.

Be sure to enclose return postage or (preferably) stamped envelopes.

Acme Newspictures, 461 8th Ave., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures from free-lances. \$3 up. Acc. Affiliated with NEA.

Adams, (George Matthew) Service, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips. Has regular sources.

American Motion Picture Review Service, Room 515, 582 Market St., San Francisco, Calif. Reviews of major and specialty films, some from free lances, 200-500. Feature articles; news features; columns. 2c, Pub.

Aneta General News and Telegraph Agency, 50 Rockefeller Plaza, New York 20. (Affiliated with Netherlands Indies News Agency.) News features of interest to Netherlands, Indonesia. Own sources.

***AP Features**, 50 Rockefeller Plaza, New York. News, women's sports features, comics, fiction (30 chap. serials, 1000 words each), second rights. Rarely buys outside and only on query.

Arrow Syndicate, 10644 Ayres Ave., Los Angeles 34. Columns, news, features. Regular sources.

Ascher (Sidney) Associates, 33 W. 42nd St., New York 18. Broadway column; science column; humor. Regular sources.

Associated Negro Press, 3507 So. Parkway, Chicago 15. News; news features. \$5 column.

Associated Newspapers, 247 W. 43rd St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance.

***Associated Features**, 28 E. 10th St., New York 3. Comics-columns, strips; serials, short stories, short-shorts, first and second serial rights. Outright purchase, Acc.; royalty basis.

Authenticated News, 97 Warren St., New York 37. Rotogravure feature pages only. Considers exclusive up-to-date photos, news pictures, 8x10 glossy. Outright purchase, varying rates; 50% royalty.

Authenticated News Service, Box 509, Hollywood 28, Calif. Motion picture features, news features, news pictures, free-lance 50% royalty. Query.

Bartlett Service, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

Bell Syndicate, Inc., 247 W. 43rd St., New York. (Affiliated with the Associated Newspapers.) Not accepting contributions.

Better Features, 461 Allen Drive, Dayton 6, Ohio. Educational, columns, reviews. Usually purchases from free-lance contributors, but is temporarily out of market.

Breen News Service, Empire State Bldg., New York 1. Regular sources.

Bressler Editorial Cartoons, 130 W. 42nd St., New York. Daily editorial cartoons, usually staff prepared; buys occasionally from free-lances. Payment on acceptance according to quality.

Broadcast News Service, 1054 National Press Bldg., Washington 4, D. C. Radio features, scripts, poems, news features—material of interest for all broadcast purposes. Some free-lance. Outright purchase, Acc. or Pub., at agreed-on rates. Royalty or percentage.

Burton (Lucille) Features, Hearst Bldg., San Francisco 3. All types of material, but done by own staff.

Cambridge Associates, Inc., 163 Newbury St., Boston 16, Mass. Business and financial articles from regular sources.

Canadian-American Newspaper Alliance, Box 438, Lexington, Va. National affairs column; world affairs; general human interest and news features; science column. Staff produced or regular sources. H. H. Hicks, Ed. Dir.

Canadian News Features, P. O. Box 683, Ottawa, Ont. Canadian news feature articles personally written.

Capitol Press, 1230 National Press Bldg., Washington 4, D. C. Political features. No free-lance material purchased.

Catholic Information Bureau, 210 W. 31st St., New York 1. 400-word Catholic Apologetics. Some from free-lances. Outright purchase at varying rates.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; hobbies, art, handicraft. Send adequate caption material with 8x10 photos. Outright purchase, varying rates, 50% royalty.

Central Press Association, 1435 E. 12th St., Cleveland, Ohio. Feature articles; news features, pictures. Outright purchase,

Pub. (Affiliated with King Features). Always looking for feature pictures.

Central Press Canadian, 80 King St., Toronto 1, Ont., Canada. News and sport pictures and stories chiefly from regular sources; cartoons. Pays \$3 per photo, on acceptance. All material must have international appeal. F. P. Hotson.

***Chapman, Gerard**, 116 West Ave., Great Barrington, Mass. First and second rights to serials, short stories, and short-shorts by established writers. Query first. Rates and methods of payment individually arranged.

Chicago Sun-Times Syndicate, 400 W. Madison St., Chicago 6. News service. Columns, panels, strips. Purchases some from free-lance contributors. Outright purchase, on acceptance or publication; royalty basis.

Chicago Tribune-New York News Syndicate, 220 E. 42nd St., New York. Not in market for fiction or features.

***Columbia News Service**, 60 E. 42nd St., New York 17. Feature articles; news features; news pictures; first and second rights, serials, short stories; short-shorts; any length. Outright purchase, Acc.

Congressional Quarterly, 732 17th St., N.W., Washington 6, D. C. Two weekly services and a quarterly, all dealing with Congress. Regular sources.

Connecticut News Association, Bridgeport, Conn. News features, market and financial reports, staff-prepared.

Consolidated News Features, Inc., 247 W. 43rd St., New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Not in the market Kathleen Caesar.

Continental Feature Syndicate, P.O. Box 509, Hollywood, Calif. Motion picture and radio features, chiefly from regular sources but some free-lance. Query first. Easton West.

Cooper, Virginia M., 1514 Milan St., New Orleans 15, La. Creole Foods Writer and Cooking School, Inc. Not in the market.

Crutcher (Carlyle) Syndicate, 31st & Michigan Drive, Louisville 12, Ky. Feature articles, cartoons, columns, comic strips. Regular sources. Outright purchase.

Curtis Features Syndicate, Box 223, Benjamin Franklin Sta., Washington, D. C. Columns; cartoons; feature articles. 25-50% royalty. Selects own features—at present not in market for new ones.

Cruz News Service, Shickshinny, Pa. "The Unknown in History." 500-800. Purchases from free-lance contributors. Outright purchase, Acc.

***Daily Sports News Service**, 820 Park Ave., Brooklyn 6, N. Y. Sports and sport features. Feature articles, sports news features and columns. First and second rights, serials and short stories, varied lengths. Staff and free-lance material. Payment at varying rates on acceptance. 25c reading fee on all Mss.

Dear Publication & Radio, Inc., Esther Van Wagoner Tufty News Bureau, 30 Journal Sq., Jersey City 6, N. J. News features, columns, principally from regular sources. Outright or royalty up to 50%.

Dench Business Features, Ho-Ho-Kus, N. J. Need now is for any good post-war sets or series of advertising, selling and industrial production and distribution subjects of widespread appeal. 50-50 basis. Ernest A. Dench.

***Devil Dog Syndicate**, 820 Park Ave., Brooklyn 6, N. Y. Uses both staff and free-lance material. Sports, motion picture plots, news, shorts, serials, news photos, cartoons, comic strips, serials and short stories, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 25c handling fee, and stamped envelope for return.

Dispatch News Features, 17 E. 42nd St., New York. Feature articles; news features; cartoons; news pictures; columns; comic strips. Rate not stated.

Dominion News Bureau, Ltd., 455 Craig St., W., Montreal, Canada. Lending U. S. syndicates in Canada.

Dudgeon Feature Service, 704 Basso Bldg., Detroit 2, Mich. Not in the market at present.

Editorial Services, The, Inc., 6 Court St., Newark 2, N. J. Feature articles, news features, news pictures. Outright purchase, Acc. and Pub. Regular sources.

Elliott Service Co., Inc., 217 E. 44th St., New York. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for news photo displays—does not syn-

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dicare for resale. Material need not be exclusive. \$4 up, payment on acceptance. A. L. Lubaty.

Ellis Service, Swarthmore, Pa. Religious material. Regular sources.

Entertainment Press Service, 342 Madison Ave., New York 17. Feature articles, with 6 or more 8x10 photos, 1000 words. News features, news pictures, columns to be used later. Theatre, art, entertainment, fashions only. 50% royalty. (Query).

European Picture Service, 353 5th Ave., New York 16. Photos, black and white, and color. Regular sources and free-lance. 50% royalty. Query first.

Everywoman's Exchange, 905 N. Fifth St., Springfield, Ill. Does not buy from free-lances.

Exclusive Features Syndicate, 900 Statler Bldg., Boston, Mass. Fact stories. Regular and free-lance sources. Nutritional research material. News features and photos. Percentage, by arrangement.

Family Features, 122 W. Washington St., Phoenix, Ariz. Columns and cartoons. Regular sources.

Fashion Features Syndicate, Box 63, Island Creek, Mass. 90% picture features of special interest to women, exciting, unusual, well above average. Can also use a variety of needlecraft photos on knitting, crocheting, tatting, etc., with instructions. Outright purchase, fair rates, Acc.

Feature-Photo Service, P. O. Box 27, Watertown 72, Mass. Magazine features and picture stories. Produces its own material.

Fine Art Features, 3001 Carson Ave., Indianapolis 3. Special feature "Historic Churches in America." Has own staff artist-author.

Galloway (Ewing), 420 Lexington Ave., New York. Serves publishers, advertising agencies, with photos of nearly everything on earth except purely ephemeral pictures (hot news today, old stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Usual rates, \$5 up; prefers \$10 quality. Will buy one or 1000 at a time.

General Features Corporation, 250 Park Ave., New York 17. Feature articles, news features, columns; cartoons; comic strips. First rights. Both regular sources and free-lances. Science columns, all types of newspaper features. Terms not stated.

Glanzer (Phil) News Service, 151 1/2 Richmond St., Toronto 1, Ont. Specializes in trade journal features, preferably illustrated, and "How to" articles, 1000-2000. Prompt acceptance or rejection. 1c. Min. Acc., or by arrangement with author.

Globe Photos, 139 W. 54th St., New York 19. Interested in photo features and articles from professional photographers or author-photographers. Features should have 10 to 20 pictures in color or black and white. Also wants single color photos for editorial, advertising, and calendar use. Human interest, landscapes, science subjects. 50-50 basis with statement and payment following sales. William Elnitz, Mng. Ed.

***Greenburger (Sanford J.)**, 11 W. 42nd St., New York 18. First and second rights serials. No further information.

Hall (A. Neely) Productions, Elmhurst, Ill. Craft, patterns, features supplied to metropolitan newspapers; home and school craft projects. Occasionally from free-lances. Outright purchase, Acc.

Handy Filler Service, Russ Bldg., San Francisco. News and semi-news, all staff-written.

Harris-Ewing Photo News Service, 17 E. 42nd St., New York. Good pictures. Points and people of interest are acceptable if well done. Also, feature stories up to 10 pics, individually captioned. Topic and photography must be carefully turned out. Royalty basis.

Haskin Service, 316 Eye St., N.E., Washington, D. C. All material staff-written.

Heath News Service, 1300 Nat'l Press Bldg., Washington, D. C. Buying nothing now. Only filling spot news orders.

Heini Radio News Service, 2400 California St., Washington 8, D. C. Radio news (not program material) having to do with legislation, staff-prepared.

Hobby Times, 202 Mamaroneck Ave., White Plains, N. Y. Constructive material for hobbyists, both staff and contributors. Feature articles; columns. No personal glorifications. No sample copies. Outright purchase, Pub.

Hollywood Feature Syndicate, 6455 Sunset Blvd., Hollywood 28. Purchases material about Hollywood and pictures in the making. Regular sources and free-lance. Rates not given.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Holmes Feature Service, 135 Garrison Ave., Jersey City 6, N. J. Mostly regular sources; buys some from free-lances. Scientific and general feature articles, news features, news photos. Outright purchase of 50% royalties.

Hope (Chester) Features, 345 West 86th St., New York 24. Chiefly Sunday Magazine Section feature articles from regular staff.

Hopkins Syndicate, Inc., Meliott, Ind. Editorial columns. Regular sources.

Human News Syndicate, 119 W. 57th St., New York 19, N. Y. Feature articles; cartoons; news pictures. Music and radio. (Affiliated with Musical Digest). Outright purchase, Acc.

Independent Features Syndicate, 342 Madison Ave., New

York. Features, news, news photos, from regular sources. Varying rates, outright purchase on acceptance, or percentage basis.

Independent Jewish Press Service, Inc., 207 4th Ave., New York 3. Jewish news; news exposing bias of any kind or intolerance; news promoting the cause of Zionism; features; poems; columns. Regular sources and free lance. Outright purchase, publication. (Query).

Independent Press Service, 275 Becker St., New York 14. Syndicates feature articles, news features and pictures; cartoons and columns; first and second rights to serials, short stories, short-stories in mat form. Ted Yates, Dir. Does not accept contributions.

Intercity News Service, 103 Park Ave., New York 17. Feature articles; news features; columns; cartoons. Outright purchase, Pub. Regular sources and free-lance.

International Labor News Service, 509 Carpenters Bldg., Washington 1, D. C. Labor news, feature articles from regular sources.

International Religious News Service, 646 N. Mentor Ave., Pasadena 4, Calif. Religious news features, from regular sources. No MSS wanted at present.

Jewish Telegraphic Agency, 106 E. 41st St., New York 17. Staff columnists: buys occasional feature articles of Jewish interest, 1000-2000 words. 1c. Acc. B. Smolar.

Keystone Pictures, Inc., 219 E. 44th St., New York 17. I. B. Brand Ed. Dir. All types: news pix, news-feature pix and sets. Magazine sets with continuity of ideas. 8x10 glossy with caps; general story with sets. Accuracy as to names, places, dates, etc., is a must. \$5 per news shot or 50-50 commission; prices on sets vary. Most news pix bought outright. Commission paid on all sales of picture sets both in U. S. and abroad.

Keystone View Co., 219 E. 44th St., New York 17. Material 70% staff-prepared. Consider good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; common everyday life pictures. Outright purchase or 50-50 percentage basis. J. B. Branch.

King Editors Features, 102 Hillyer St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12). 800-1500 words each. Royalties.

***King Features Syndicate, Inc.**, 235 E. 45th St., New York. Considers first or second rights to serials, first rights to short stories; feature articles, news features, scientific and specialized material, work of columnists, comic art, cartoons, crossword puzzles. Payment on publication, percentage basis.

Kirk Syndicate, 342 Madison Ave., New York 17. General features. No unsolicited material.

Latent American Press Syndicate, 2 W. 16th St., New York 11. Feature articles, cartoons; comic strips. 50% royalty.

Lawrence (David) Associates, 1241 24th St., N.W., Washington 7, D. C. David Lawrence's Daily Dispatch. No outside material.

Ledger Syndicate, 321 S. 4th St., Philadelphia 6. General syndicate; columns, women's articles, cartoons. No serials at present. "Some free-lance when in market." Royalty basis. Comic strips. 50% royalties.

Long Island News Syndicate, 28 W. 44th St., New York 18. Sports news. Regular sources and free-lance. Payment on publication.

***MacGregor (Dollie Sullivan)**, Springstead Bldg., Great Kills, Staten Island 8, N. Y. Second serial rights published books, from agents, publishers, sometimes from authors. Payment on publication.

***Macy Newspaper Syndicate**, 77 Park Ave., New York. Second-rights to serials, short stories, short-stories. No further information.

Markey (Frank Jay) Syndicate, 369 Lexington Ave., New York 17. Feature articles; news features; columns; cartoons; comic strips. Regular sources. Generally 50-50 percentage.

Matz Feature Syndicate, 523 Weiser St., Reading, Pa. Scientific subjects, screen, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

McClure Newspaper Syndicate, 75 West St., New York 6. News features, cartoons, and comic strips, on contract only, largely from regular sources. Interested only in features that can run for a number of years, preferably daily, done by professional's. Elmer Roessner, Ed.-in-Chief.

McNaught Syndicate, Inc., 60 E. 42nd St., New York 17. Material obtained from regular sources except for few gag cartoons. Royalty basis. No set rate.

Medical News Service, 1407 L St., N. W., Washington 5, D. C. Medical news stories, features, photos. Outright purchase, un-named space rates. Has regular sources.

Mordell Features, 243 West End Ave., New York 23. Feature articles, news features, columns, comic strips. Outright purchase, at 35 to 50%, Pub.

Metropolitan News Service, 59 Cannon St., Bridgeport, Conn. News and features staff-prepared.

Midwest Syndicate, P. O. Box 583, Wheaton, Ill. Feature articles; cartoons; comic strips. 50% net, Pub.

Millans Newspaper Service, 1775 Davidson Ave., Bronx, N.Y. Editorial cartoons, sports cartoons, and a comic; also, poems, contributed by staff.

Miller (Hal J.) News Syndicate, 1054 National Press Bldg., Washington 4, D. C. Feature articles, news features, columns, cartoons, news pictures, comic strips. Specializes in medical legislative material. Outright purchase at un-named space rates. Regular sources.

***NEA Service**, 1200 W. 3rd St., Cleveland, Ohio. Pictures articles, comics, and columns; serials, 24,000-30,000; staff written and free-lance. Flat rates, outright purchase, Acc.

Newspaper Features, 601 Kemper Ins. Bldg., Atlanta 3, Ga. Regular sources; not in the market for outside work. J. C. Wilson.

Newspaper Publisher's Facsimile Service, 155 Perry St., New York 14. All types of pix on prominent people, industry, commerce, politics, arts, etc. Features exclusively for facsimile newspaper; panel treatment; columns; comic strips. All staff at present. Other staff openings soon for versatile writers and artists. Charles A. Tepper, Ed.

News-Pictures, Island Creek, Mass. Scientific photos, 8x10 glossies. Building historical picture division and interested in all types of historical photographs of people, places, things, events, etc. Also interested in photo reproductions of historical etchings, oil paintings, sketches, statues, drawings, etc. Outright purchase, fair rates, Acc.

***Newspaper Sports Service**, 15 Park Row, New York 7. Sports news and sports features; also motion picture plots. Regular and free-lance. Cartoons, Serials, short stories and short-shorts, first and second rights. Outright purchase, Acc. Charges reading fee of 50c on each Ms. submitted.

New York Herald-Tribune News Service, 230 W. 41st St., New York 18. Syndicates Herald-Tribune features; occasionally buys from free-lances. Columns, comics, feature articles, crossword puzzles. 50-50 percentage basis.

N. Y. Post Syndicate, 75 West St., New York. Comic strips; cartoons; columnists' special articles. First rights.

O'Connor (Joseph) Organization, 5th Floor, Hobart Bldg., San Francisco 4. Political analysis, national and regional. Can use unbiased political surveys from certain unassigned areas, to 500 words. Outright purchase, at price depending on area, size, and importance of report. (Buys but little free-lance.)

Our Family Food, 468 Fourth Ave., New York. Food material, all staff-written.

Overseas News Agency, 101 Park Ave., New York 17. News features, articles, columns and cartoons; first and second rights. Outright purchase, Pub.

***Pan American Press Service**, 130 W. 42nd St., New York. Comic strips, photos, articles, beauty and househ'd hints. First and second-rights, serials, short stories, short-shorts. Cartoons. 50-50 royalty. Outright purchase, Acc.

Pan-Hellenic American Foreign Press Syndicate, 1215-17 Park Row Bldg., New York. Religious service.

Parb Research Services, Newspaper Copy Service, Box 3585, San Francisco 19. Amusement copy only. All staff work.

Park Row News Service, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

Patterson, David S., 1500 3rd Ave., New Brighton, Pa. Editorials and paragraphs self-written. No market.

Paul's Photos, 537 S. Dearborn St., Chicago. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions, such as Christmas; strange sights and customs in foreign lands; pictures taken by members of our armed forces in the war. 1/3 commission. Also buys glossy prints, 5x7 or larger, at \$1 and up per print, and Kodachromes.

Penn Features Syndicate, 2417 N. 15th St., Philadelphia 32. News; domestic science, etc. Staff prepared.

Phoenix Republic & Gazette Syndicate, P. O. Box 1950, Phoenix, Ariz. Columns, cartoons, comic strips. Percentage of sales, depending on feature.

Pictorial Press—Pan America, 1658 Broadway, New York. Pictorial features, first rights, either outright purchase or 50% royalty. 8x10 prints preferred.

Pix, Incorporated, 250 Park Ave., New York 17. Highclass photos, mainly series and sequences, suitable for picture layouts in leading magazines and roto sections; kodachromes larger than 35 mm. suitable for covers and full page shots. No spot news pictures. Largely from photographers under contract, but some free-lance. State if pictures have been published before. 50-50 royalty, once a month. Leon Daniel.

PM Syndicate, 164 Duane St., New York 13. (Affiliated with the Newspaper PM.) Comics, war maps, photos, news and feature articles. From PM's pages. Ind. rates, Pub. Royalty negotiated.

Press Alliance, Inc., 235 E. 45th St., New York. Comic strips, columns, news pictures for Europe only. 50% royalty.

***Press Features, Inc.**, 101 Park Ave., New York 17. (Affiliated with Overseas News Agency.) Feature articles; columns; cartoons; comic strips, serials, short stories, first and second rights. Payment by special arrangement. Pub.

Press Syndicate, 208 E. Erie St., Chicago 11. News and feature photos. Outright purchase, Acc., or royalty, 50-50 on monotonies, 33 1/3 - 66 2/3 on color.

Freston Agency (Shaw), 113 W. 42nd St., New York 18. Cartoons; comic strips. Essentially regular sources; some free lance. Outright purchase, varying rates, Pub. "Enclose stamped envelope."

Publishers Financial Bureau, Inc., 219-221 Forest St., Babson Park 57, Mass. Business and financial. Not in the market for material at present.

Publishers Syndicate, 30 N. La Salle St., Chicago. Considers cartoons, comic strips. Royalties or percentage. Harold H. Anderson.

Rapid Grip and Batten Ltd., 181-189 Richmond St. W., Toronto 23, Ont. Comics; women's page features, magazine pages. "We syndicate in Canada the features produced by King Features Syndicate, New York, and supplement them to some extent by a very few purely Canadian features. Not in the market for other offerings at present."

***Register & Tribune Syndicate**, Des Moines, Ia. First rights to serials, 36 chapters, 1200 words each, modern romantic

theme; comic strips; cartoons; columns. No single articles. Royalties. Henry P. Martin, Jr.

Religious News Service, 381 4th Ave., New York 16. Daily foreign service covering major religious developments throughout the world; daily domestic service consisting of spot coverage of major activities of religious groups throughout the United States. Week in Religion, interpretative column of the week's most significant news. Features; photos; Religious Remarkables; Question Box; Inspirational Editorial; special articles released from time to time, tying up with daily news reports. 1c-2c end of each month.

Richardson Feature Syndicate, 6219 Haverford Ave., Indianapolis 20. Newspaper comics and features; cartoons and strips. Purchased direct from contributor, 50-50 royalty. "Be original!"

Russell Service, 254 Fern St., West Hartford 7, Conn. Articles and columns on automobiles and safety, all staff-prepared.

Shostal Press Agency, The, 545 5th Ave., New York 17. Color transparencies only; smallest size 4x5. Faultless material only. Regular sources and free-lance photographers. 40% commission. Robert F. Shostal.

Science Press Association, 3905 2nd Ave., Brooklyn 32. Current science news material spot and feature. Regular sources.

Science Service, Inc., 1719 N St., N. W., Washington 6, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance. 1c a word average. Watson Davis.

***Select Features Syndicate, Inc.**, 565 5th Ave., New York 17. General features; first rights to serials (mystery), 6000 words divided into 1000-word installments. 50-50 royalty.

Soccer Associates, 10 Overlook Terrace, New York 33. Sports articles; soccer pictures and features; stamp articles. Practically all from regular sources. Outright purchase, Acc., rate depending on material. 15% royalty. (Query)

Sports Page Feature Syndicate, Box 215, Long Beach, Calif. Sports page material from regular sources only.

Standard Filler Service, Times Bldg., St. Cloud, Minn. News and sports fillers. Staff-prepared.

Standard Press Assn., 1140 Columbus Ave., Boston, Mass. Uses all types of syndicate material from free-lance writers. No information on rates.

Star Feature Syndicate, Box 88, Alhambra, Calif. Psychological and health features produced by John C. Kraus, Ed. No outside material.

***Star Newspaper Service**, 80 King St., W., Toronto 1, Ont., Canada. (Syndicate department of the Toronto Star.) All types of material with British or Canadian angle, chiefly from regular sources. First rights to serials 30,000 words; short stories, 1,000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. F. P. Hotson.

Story Script Syndicate, 510 Dorset St., Toledo 2, Ohio. Comics, gags, stories of specific Negro interest. Staff produced.

Summer's Syndicate, 2800 Fillmore St., Denver, Colo. Don Summers. Beverage lore. Items on old inns, etc., will be considered. Enclose postage.

Swiftnews, Times Tower, Times Sq., New York. Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for rotogravure pages. Outright purchase, varying rates. Stephen K. Swift.

Three Lions, 551 5th Ave., New York 17. News pictures and picture stories, some from free-lance writers; scientific picture stories for laymen. Outright purchase, varying rates, or 50-50 royalty. No articles accepted without illustrations.

Transatlantic News Features, 117 W. 47th St., New York 19. General newspaper features and photographs. Buys color and feature sets from free-lances. 50-50 royalty. (Affiliated with London Daily Mirror.) Query.

Triang's Photo Service, 15 W. 44th St., New York 18. Photos, all types. Royalty.

Twentieth Century News Syndicate, 4958 W. Adams Blvd., Los Angeles 16. Columns. Regular sources.

Ullman Feature Service, Inc., Chandler Blvd., Washington 5, D. C. Auto features. Magazine-section articles. Some from free-lance contributors. Outright purchase according to quality. "Features about 1500-2000 words with photos or illustrations."

United Features Syndicate, Inc., 220 E. 42nd St., New York. (Affiliated with United Press.) Considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. No fiction. Usually regular sources.

Universal Trade Press Syndicate, 734 5th Ave., New York 19. News agency covering business papers; inquire for staff vacancies. Outright purchase, percentage 65%-75%. M. S. Blumenthal.

Vitamin News Bureau, 900 Statler Bldg., Boston 16, Mass. Specialized material on vitamins, nutrition, public health, from regular and free-lance sources. News features, news pictures, columns, pertaining to vitamins. Percentage, by arrangement.

Weekly News Service, P. O. Box 1658, Hollywood 38, Calif. News features; columns. 50-50. Acc.

***Wheeler Newspaper Syndicate**, 202 Bay St., Toronto, Ont. First and Second-rights, short-shorts, 1,000 words. \$5 Min. Outright purchase, Pub.

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LITERARY MARKET TIPS

Our New York correspondent writes: "Bill Scott, for six years editor of *Sir*, has gone to Indian Motorcycle Co., Springfield 9, Mass., to become editor of *The Indian Magazine*, new bi-monthly for all motorcycle riders and their families. It will carry adventure stories, comic strips, romantic fiction, cartoons and other features of general interest, in addition to articles devoted to the sport of motorcycle riding. Queries are invited from trade-paper, industrial and technical writers about possible contributions. Rates of payment are good and payment will be made on acceptance. . . . Pulp editors for Street & Smith now have their offices in Elizabeth, N. J., but all manuscripts should be sent to the New York office, 122 E. 42nd St. A messenger goes daily between Elizabeth and New York. . . . Both pulp and slick editors have admitted this spring that there never before were so few good short stories being submitted. There may be many contests put on to attract better yarns. *Cosmopolitan* has started the ball rolling, furnishing ideas around which a story is to be built. Literature is changing, and editors know it, but as yet the writers don't. Readers do, of course, and are not pleased with the recent crop of stories. Book publishers felt it first: now it has hit magazine publishers. *Collier's* admits the crop of short-short submissions is the weakest in history, but a few of us believe they are still too choosy. Maybe in a few more months, some newer writers will get more breaks. Too many editors have been buying agent recommendations instead of looking through the mail carefully. . . . Ideas from editors seem few and far between. They don't know what they want until they read it. Much of the dearth of stories today, in my opinion, is due to editors not being more encouraging to writers. I wonder if we don't need an editor for editors to show them how to inspire better stories! . . . *Glance*, Crestwood Publications, 1790 Broadway, New York 19, is open for short illustrated items, the more controversial the subject-matter, the better. If you put up a good argument for your point, Edythe Farrell, the editor, will find a writer to do the other side; thus, a good feature. . . . *Clue* (not the old Street & Smith *Clues*) is a new mystery fiction magazine edited by Clayton Rawson, 219 N. Barry Ave., Mamaroneck, N. Y. It will review mystery books at first. Write editor before submitting. . . . New word length on *Miss America*, 350 5th Ave., New York, is 2900-3000 words. No more 2500-word lengths accepted."

Christian Parent, 1222 Mulberry St., Highland, Ill., reports it has enough material on hand for at least the next six months. When it is in the market, it uses articles under 2000 words, and short stories under 2000, with Christian home life,

and Christian child training themes. Payment is made on acceptance at rates not stated. Supplementary rights are released to the author.

The Bureau for Intercultural Education, 157 W. 13th St., New York 11, in announcing B. J. Shute of New York the winner of its annual prize of \$250 for the best magazine story published in 1947 ("The Outcasts," *Collier's*, October 18, 1947), reports that its contest has proved so successful in 1947 that it will be continued on the same terms and conditions in 1948.

Treasure Chest, 124 E. 3d St., Dayton 2, Ohio, Geo. A. Pflaum, Publisher, a fact and fiction comic magazine, is in the market for fiction scripts, 4 or 6 pages, either one or several episodes. Factual scripts should be on subjects that would interest fifth to eighth grades, and they must be accompanied with references to source material. Rates are \$8 a page. "We also have a spot for good, action-filled text stories of all kinds, 1500 to 2000 words each, or 1- to 4-part serials," writes Joseph G. Schaller, Jr., editor. "Since the magazine is distributed in the schools, we do not use any 'super' or 'fantastic' stuff of any kind, either in scripts or stories. Our rates on text stories start at 2 cents a word. We'll send samples on request."

The Negro Traveler, 11717-11727 S. Vincennes, Chicago 43, a 25-cent monthly edited by Clarence M. Markham, Jr., is a semi-trade journal of the Negro transportation and hotel world, using stories of interest to waiters, cooks, maids, dining car waiters, red caps. No verse is used, and very few jokes are bought. Payment is made 30 days after publication at 2 cents a word and up. Supplementary rights are released. Sixteen pages a month are set aside for a woman's section, which will carry articles on home, clothes, and other subjects of interest to women.

The Negro Writer & Literary Review, 510 Dorr St., Toledo 2, Ohio, a monthly edited by O'Wendell Shaw, uses profiles on acknowledged Negro authors and artists and short articles on various phases of writing. "We can't offer, as yet, more than a token fee of \$5 for an article of not more than 1000 words," writes Mr. Shaw, but he adds that supplementary rights are released to the author.

Juvenile Merchandising, 114 E. 32nd St., New York 16, is open for articles of about 800 to 1000 words, on nursery furniture departments, in department or furniture stores, or on juvenile furniture stores, covering merchandising of nursery furniture, wheel goods, baby carriages, tricycles, etc., promotion, advertising, and display methods, business-getting ideas. Payment will be made upon publication at 1 cent a word, \$2.50 for each photo used. Elvira Grippa, editor, promises prompt report on material submitted. Material from Midwestern, Western, Southern states is especially desired.

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R. W. Hall, of M. J. Sen, Associates, Publishers, 1424 7th St., Santa Monica, Calif., writes us that they have already published a full schedule for 1948, and will not be in a position to read any further manuscripts until next September.

Alden H. Norton has been appointed Associate Publisher of Popular Publications, 205 E. 42nd St., New York 17, with authority over all editorial matters.

C. E. Shuler, Associate Editor, *Junior Boys and Girls*, Christian Publications, Inc., 307 15th St., Huntington, Pa., requests that his publication be dropped from our next listing of junior age magazines. "We receive so much wholly unsuitable material that we believe it best to discontinue for the present, due to the unnecessary routine work which is entailed," Mr. Shuler explains.

Masses & Mainstream, 832 Broadway, New York 3, a 35c monthly, pays \$5 a printed page for political and general articles, 3500; literary essays and art criticisms, 3500, and realistic stories of American life, 5000. High quality poetry is used. Samuel Sillen is editor. All copyright will be automatically referred back to authors.

The Deseret News Magazine, Deseret News Publishing Co., Salt Lake City 10, Utah, is a market for Western articles, particularly those dealing with Utah, western Colorado, southern Idaho, and northern Arizona. "We pay 1 cent a word upon publication, \$2.50 for each photo. Top limit is 2000 words," writes Olive W. Burt, magazine editor.

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The Children's Friend, General Board of Primary Association, Church of Jesus Christ of Latter Day Saints, 39 Bishop Bldg., Salt Lake City, Utah, is looking for a good child's serial slanted to the ages of 9 to 14; 10 to 12 chapters of around 2000 words. Payment will be made on acceptance. Mary R. Jack is associate editor.

Blue Bird Magazine has been combined with *And Their Voices Shall Be Heard*, P. O. Box 322, Atlantic, Iowa, to make a 45-page bi-monthly. "We consider all types of poetry and short stories," states Paul E. Pross, Jr., editor, "and are in need of articles for our 'Threshing Floor' exposing the racketeers that make suckers of the poets. At the present time we are paying in cash, subscription, and book awards. We especially welcome and help the beginner, for we feel not enough help or encouragement is given him these days."

First Draft, 2144 W. High, Springfield 1, Mo., is in the market for poetry up to 30 lines, short stories up to 4000 words, and essays up to 2000 words, payment for which is made with copies and subscriptions. "Beginning with the fall issue, we will publish poetry in groups of five poems by each writer," says Glenn M. Miller, editor. "From now on, we would like to receive several poems from each contributor of poetry for consideration of publication."

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TABOO THE TABUS

(Continued from Page 13)

do. If your story is designed to show the cruelty of hunting as your definite theme—then you can mention hunting.

You can recognize the taboos easily enough. If you would rather that your own child shouldn't know about any particular theme or thing, then you can bet that that is taboo.

If you suspect, in spite of your own broad-mindedness, that another parent might object to any element in your story—then *that* is taboo.

And there you have it. If the story is not wholesome—if a phrase in it is not wholesome—if a line is suggestive and not wholesome—if a subject is not wholesome—if a thing is not wholesome—*then it is taboo.*

Examine your material carefully. There is a reason why it keeps coming back. Are you using slang expressions? Do you have an overabundance of contractions? Is your hero a wise-cracking, smart-alecky character? Does your story mention death? Or violent accidents? Or crime?

A single line is enough to spoil an entire story. Check your stories carefully. And your articles, too. Have you forgotten to Taboo the Tabus?

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In reply to a reader's query "Do British markets really buy American material?" Arthur J. Grenfeld, 151-15 85th Ave., Jamaica, L. I., New York, replied: "I am glad to inform you that British markets are not closed to American authors. . . . I have had three articles accepted by British editors this year, two of them by technical publications and the other by a slick, namely the *Wide World Magazine*, London, which has one of the highest rates of payment in the British Isles. If any readers of *A. & J.* have had articles accepted by British editors, or succeed in doing so in the future, and cannot obtain payment, for any reason whatsoever, I shall be pleased to straighten the matter out for them. I am a member of the Society of Authors, London, and have other contacts in England, Scotland, and Ireland through whom some of my differences with editors have been settled to the satisfaction of all concerned."

Furniture South, High Point, N. C., pays 1/2 cent a word following publication for merchandising plans either actually carried out by Southern furniture retailers or applicable to all furniture manufacturers. Howard B. Easter is editor. Supplementary rights are released to authors.

National Photo Dealer, 43 Park Ave., New York, a 25c monthly, pays 2 cents a word for articles on successful camera shops, good promotion stunts of camera shops, etc., but Augustus Wolfman, editor, reports an overstock at present.

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Y Players, Little Theatre of Downtown YMCA, St. Louis, has announced a one-act play contest, with first prize, \$25, second, \$10, third, \$5, closing June 30, 1948. Plays must be original, never before produced, with playing time not to exceed an hour. Play must be signed with "nom de plume," with real name of the author sealed in a separate envelope, bearing title of his play. Plays must be typed in standard manuscript form. Subject matter must be worthy of dramatic treatment, but may assume any literary form or fall into any type of drama the author chooses. Prizes will be awarded at time of production, September 20, 1948. In case of ties, there may be additional prizes, or prizes may be withheld if there are not enough meritorious plays submitted. Plays will be judged on effectiveness of theme, dramatic merit, literary style. Communications and submissions should be addressed to Richard Claridge, chairman of the contest.

Zondervan Publishing Co., Grand Rapids 2, Mich., has announced a \$2500 Christian Biography and/or Missionary Book Contest, open until April 30, 1949. Three prizes are being offered—First prize, \$2000; Second prize, \$350; and Third prize, \$150. Half of each of the three prizes will be an outright award and the other half an advance on royalties. . . . Any land, country, or missionary movement may be selected as the theme of the manuscript; or any Christian personality, either contemporary or history, may be the theme of the biography manuscript. Manuscripts should be a minimum of 40,000, a maximum of 75,000 words. Publishers reserve the right to publish any of the material submitted on a regular royalty basis. *In the event that no manuscript submitted is of quality meriting such an award, the publisher reserves the right to disqualify the manuscripts.* All manuscripts should be addressed to The Editors, \$2500 Christian Biography and/or Missionary Book Contest at the above address.

Houghton Mifflin Co., 2 Park St., Boston, Mass., announces that no further manuscripts are being accepted in the Life-In-America Contest. Although the series of books in the field of American Civilization will be continued, an award of \$500 will be made only to those manuscripts which have been contracted for in the usual way.

The Author & Journalist

Cosmopolitan, 959 8th Ave., New York 19, is conducting a new kind of short story contest. In the March issue was published a picture of a bronze statuette, the Javanese Goddess of the Dance. New and established writers are asked to study the figurine, and write a story inspired by it. The story may run from 2500 to 10,000 words. First prize will be \$2000. There will be also ten consolation prizes of \$100 each. All entries should be mailed to The Dark Goddess Contest Editor, at the above address, to reach New York not later than June 1, 1948. Winners will be notified by June 30, and the winning story will be published in the September issue. *Cosmopolitan* will purchase all serial rights, but will retain no claim or interest in any of the others.

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Through oversight, the address to which manuscripts should be submitted in the National Thanksgiving Day Contest was omitted when the item was published in our March issue. It is Mrs. Bernard Druck, National Thanksgiving Association President, 1340 N. 79th St., Seattle 3, Wash. For information and additional sets of rules address Mrs. Gertrude Hanson, N. T. A. Essay Contest Chairman, 482 Sexton Bldg., Minneapolis 15, Minn.

Following are the rules for this year's contest: Word limit—200 words; Time limit—October 1, 1948; Theme—(1) The patriotic and religious significance of Thanksgiving Day; (2) Advocate the display of the flag on Thanksgiving Day. Send each essay unsigned, but attached to a sealed envelope containing the title of essay, the name and address of sender. National prizes are: 1st place, \$25; 2nd, \$15; 3rd, \$10; 4th to 8th inclusive, \$5 each. A special \$25 cash prize will be divided between the two schools submitting the best essays. For the best essay from each state there will be awarded an excellent book prize.

SPECIALIZED LISTS

The June issue will carry a variety of Specialized Market Lists. These will include Religious, Rural, Art and Photography, Cartoons & Humor Magazines, Health, Educational, Nature, and numerous others. The Standard, Women's and Pulp Magazines, published in March, will not be repeated until September. Market Tips each month carry important changes in these listings.

The University of Oklahoma, Norman, Okla., concentrates its Short Course in Professional Writing into the brief period of June 7 to June 10. The program devotes one day each to Marketing, Non-Fiction, Fiction and Poetry, in that order. Those registered for the course have opportunities to meet the publishers, editors, writers and critics on the program and to discuss with them projects, manuscripts and markets. Particulars may be obtained from W. S. Campbell (Stanley Vestal) at the University.

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